



Restoration and Maintenance Techniques
For The Pre-1939 House

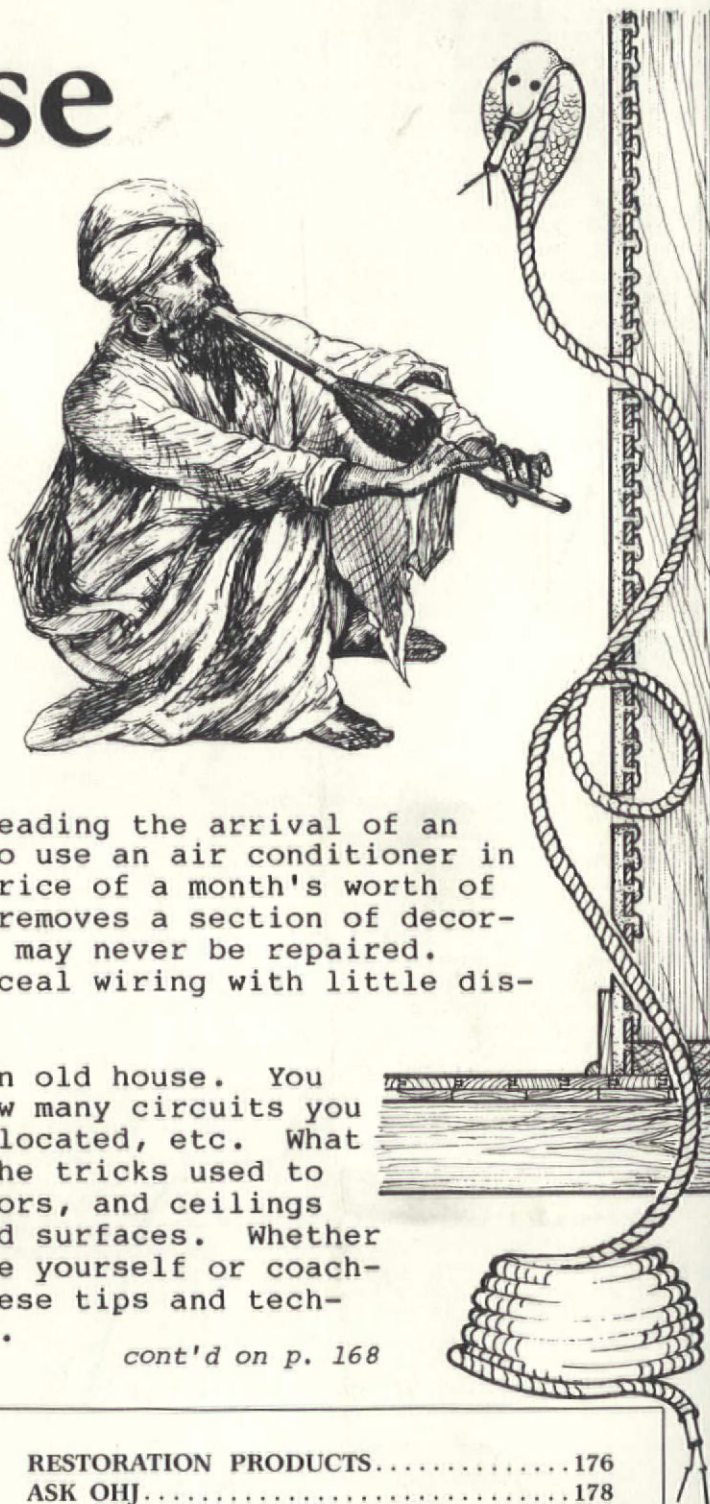
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The Old-House Journal

Routing Wiring

How To Get From Here To There
With Very Little Plaster Repair

by The OHJ Technical Staff



HAVE YOU EVER FOUND yourself dreading the arrival of an electrician? Sure, you want to use an air conditioner in your bedroom, but not at the price of a month's worth of plaster repair. And if she or he removes a section of decorative cornice moulding, the damage may never be repaired. Don't panic: There are ways to conceal wiring with little disruption to finished surfaces.

THIS ARTICLE IS NOT about wiring an old house. You and your electrician can decide how many circuits you need, where switchboxes should be located, etc. What follows is an outline of some of the tricks used to navigate wiring through walls, floors, and ceilings with minimal disruption to finished surfaces. Whether you're running the electrical cable yourself or coaching an electrician, you'll find these tips and techniques to be invaluable timesavers.

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In the next issue...
THE QUEEN ANNE PARLOR

BUNGALOW RESPONSES

I WISH TO TEMPER your interest in starting a new, more specialized version of OHJ. I also happen to be an Art Deco/Moderne enthusiast, but I would certainly not advocate an "Old Art Deco House Journal." What of the Georgian or the Romanesque fans? Will they clamor for their own edition? I would hate to see your OHJ efforts diverted to serve a special interest. Although the styles may change, the materials, tools, and tricks of the trade are generally the same; the OHJ should continue to serve this market.

If you choose to ignore my advice and plan a new publication, yes, I would like to hear about it. Any bungalow news is good news.

--Ray Ott
West Chester, Penn.

SORRY I don't share your gushing love of bungalows (or your cutesy plays on the word). I'm glad you'll be shunting all that to a different publication --as long as you aren't then distracted from the job of maintaining the quality of dear old OHJ.

--P. Sontagh

I WOULD NOT recommend that you start a separate publication devoted to bungalows. A great many of your readers have an interest in old houses of a variety of styles, and would not appreciate having to order a number of different magazines to get the variety. For instance, read back over your past issues to see how many people have bought more than one old house over the years. They are not all necessarily of the same vintage.

I recommend against starting a spin-off newsletter for bungalows. All of your readers would be better served by a single journal about "Restoration and Maintenance Techniques for the Pre-1939 House."

--Charles L. Gellert
Washington, D.C.

I AM WARY about your possible new publication. I thought the May OHJ was terrific, especially the details about fabric accents and sources for borders.

But...if you begin a bungalow publication, I would probably not subscribe because I do not have a bungalow. I might thereby miss information. My greater fear is that OHJ might become too Victorian and my type of house [1902 medieval-revival shingle] would slip through the cracks and be covered by neither. Personally, I would prefer to see a special annual issue on bungalows in OHJ with details integrated into other issues, rather than a spin off.

--Nancy Schrock
Winchester, Mass.

I AGREE, bungalows are nice. So are a lot of other styles, too. Why not have a regular Bungalow feature in OHJ? I do not feel there is a conflict between them and older styles.

--Sarah Peterson
Alameda, Calif.

I BELIEVE your Bungalow Letter would be more successful as an extension of OHJ, not as a replacement. My largest concern is that you don't ignore the other post-Victorian house owners, just so the bungalow people can have their own magazine.

--Peter St. Denis
Plano, Illinois

WELL, we asked for it and we got it: an overwhelming response to the Bungalow Spin-Off Survey. Almost everybody likes the idea of more articles about post-Victorian houses. But--as the letters above indicate--some thoughtful readers suggest that we just expand OHJ to include articles for everyone to read.

Readers worry that choosing one publication would mean missing important articles in the other. Yet few people are eager to pay for two publications that might overlap. Others are concerned that owners of older buildings would never learn to appreciate post-Victorian houses if they don't read about them in OHJ itself.

Taking into account readers' concerns along with the practical aspects of publishing, we've decided that an enhanced OHJ is the way to go...so all readers will get all of our unique information.

As I write this (in July), we're busy planning the expansion. Look for the details in next month's issue.

Patricia Poore



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Seduction in South Dakota

My Unexpected Conversion To Old-House Living

by Betty Dove Wright

LAST SUMMER I learned that housing prices in South Dakota were dirt cheap compared to those in southern California and I was elated. I'd had a long-held, but private, dream of owning a snug little summer home in the Black Hills. I had spent part of my childhood there, and loved the beauty and freshness of the pines and mountains. The historic town of Deadwood was not only picturesque, it was home. For the first time I told my children of my plan to escape the hot, smoggy California summers to a little old house on a wee bit of land in that clean, clear air away from the hustle-bustle and hard work. During summer vacations from my job as professor of nursing in Pasadena, I could "live in a house by the side of the road and be a friend to Man."

MY FIVE DAUGHTERS didn't see it that way. Unaware that the whole foolish idea had been simmering in my dreams for years, the project came to be known as "Mom's Latest Dementia." There had been others: I had enrolled in college at the age of 39 in order to become a registered nurse while still raising a husband and five daughters and had stayed until I had earned a masters degree; at the age of fifty I had gone off to England to spend a year learning to be a midwife; at the age of 59 I had gone back there for another year to study cancer nursing. One would think my crazies would have become commonplace, but then, by definition, crazies never do.

THE FIRST TO COME AROUND was Number Three Daughter, Nan. To refurbish an old house had been a dream of hers since childhood. She had been known to lose sleep from excitement after merely driving past an old relic ripe for re-doing. Her dream, however, ran counter to mine. Before she agreed to join me in my expedition to buy the old house, I warned her that mine was not to be one with cutesy gingerbread, dung-colored wainscotting, garish cabbage roses, or, horror of horrors, bathtubs with legs. I explained that great clouds of dust accumulated under those tubs. Nan, always the pragmatist, replied: So clean it out! I told her I could put up with antiquities only if they were unobtrusive, easy to care for, and didn't interfere with the soft pastel effect I was seeking. She swallowed hard, but consented, provided I promised to do nothing that she could not undo when I was gone.

IT TOOK US ONLY AN HOUR to find my house, since there are fewer than 500 in the whole town. I really didn't need four bedrooms or two living rooms, but the location and the price were even better than we'd hoped for. The original varnish on the carved woodwork meant that sloppy layers of paint would not have to be removed before covering it all with fresh, clean white paint. The wood panelling on the stairway could stay because its original surface would contrast nicely with the white woodwork. The floors, once delivered of the smelly green shag carpeting, now glued and stapled in place, would be cleaned and re-covered with a soft baby-blue pile of easy-care nylon. It was no problem that one of the pair of sliding doors between the two living rooms was stuck: I would find a good strong teenager to help me push the panelled door back into its hiding place between the walls, leaving the wide doorway between the east and west living rooms uncluttered. Identical doors, at a right angle to these, between the west living room and the dining room, could be hidden and ignored. The expanse of baby-blue would be uninterrupted.

THE PINKISH-BEIGE ASBESTOS shingle siding, under which Nan discovered the original clapboard, was certainly not going to be removed. I found the color pleasant and the siding was in good condition. Anyway, it would save me the trouble of having to paint the house every five years or so.



My house and its companion, which is identical though slightly larger. We're gleefully removing asbestos shingles — everyone in town is fascinated!



Number Three Daughter Nan and the one working pocket door between the double parlors. Luckily the woodwork had never been painted.



A grandchild of a former owner had several old photographs of my house. This one, dated 1937, shows the rear of the house.

BUT THE HOUSE had to have a new roof, now. The master bedroom ceiling was badly damaged from water leaks. Bidders for the roof job talked to me of asphalt, fiberglass, scaffolding, flashing, pitching, and other intangibles. I paid little attention. Then somebody mentioned wood shingles, tax credit, and restoration, all in the same breath. Roofs are strange stuff, but a tax credit is something I can relate to. It seems that Deadwood is a designated Historic District. I learned that if I had the roof done right, that is, appropriate to the age of the house, it could earn a tax credit for me. On that basis I could go along with a wood shingle roof for my 1905 house. But remuddling, although I had not yet heard the term, was what I was after.

NAN HAD TO RETURN HOME, but I still had a few vacation days left. I set to work stripping dirty, painted wallpaper from the front living room -- the one with the bay windows. Even with a six-foot step ladder, my 5'2" height would not let me reach the 10-1/2-foot ceilings, but I made great headway with the walls. It gradually dawned on me, as I soaked and scraped, that I was uncovering successive periods of room-decoration taste, going back as far as my own 62 years could take me. I suspected that Nan would want to see this before I obliterated it. Even the four hold-out daughters (who were beginning to relent) should find it interesting, as would their families. I let the wall stay as it was and turned my attention to the floors.

AS I SCRUBBED AND SCOURED and pried zillions of staples, I wondered again and again about the peculiar design of concentric circles, side by side and row by row, that had been painted on the perimeters of the floors. I tried to figure out how it was done and why.

AT THE FLOOR'S EDGE a piece of quarter round was missing and I could peer through the opening and see the sub-floor. I saw, lying between wall and floor, a wood shaving still curled as it had come from the carpenter's

plane. The wood shaving had lain there, protected, for 80 years. At that moment I felt a sort of oneness with the nameless folk who had so carefully sawn the decoration on my stairway, who had installed the dining room window lopsided and then fitted the baseboard below it to minimize the crookedness, who had painstakingly built the orderly panels and decorative beading of my stairway wall nearly a century before.


AFTER I RETURNED to Pasadena, while yet again telling of my find, someone asked me, "What are you going to do with your house?" To my astonishment, I heard myself reply: "I am going to restore it as perfectly as I can for a bed-and-breakfast."

IN THE WEEKS that followed I subscribed to OHJ and bought all the OHJ Year-

books and read them cover to cover. I sent for catalogs and literature from everywhere. I wrote to the South Dakota SHPO*, and he wrote back -- several times. I memorized the information he sent. I bought books I could little afford. I returned to Deadwood in November and again in December. I measured, poked, pried, and spent hours alone in my house. I haunted the Office of Recorder of Deeds and the Deadwood library. I asked questions and I got answers. I found a former grandchild of my house who had an album of old photos; not enough photos, not the right photos, but photos.

BACK IN PASADENA I went to see an accountant and I took notes. At school I would not allow myself to think of my house until my teaching chores were done. School was paying the bills, and I am not willing to give up the pleasure I get from my teaching.

ON JANUARY 24, exactly five months after we first saw the house, I sent in my application to the SHPO and National Park Service stating that for the next five years I promised to love, honor and obey the Secretary of Interior's Guidelines and to: strip off the asbestos siding and restore the underlying clapboard; restore the graining on the downstairs floors; rehang the balky pocket door between the double parlors; uncover and restore the turned columns on the front and back porches and install appropriate railings and balusters; rebuild the chimneys; hang wallpapers by Bradbury & Bradbury featuring huge terra-cotta-color sunflowers, and, I swear it, to install not one but two clawfoot bathtubs. And then to paint the house in three colors: Rookwood Clay, Rookwood Amber, and Rookwood Dark Brown.

ALL OF THE ABOVE in pursuit of a \$5000 tax credit? No way. All of that dissipated long ago. All of the above because a curly wood shaving spoke to me of history. 

*Affectionately pronounced "ship-o," State Historic Preservation Office(r)

NEW LIFE FOR OLD BATHROOMS

Ajax, Not Demolition, Is Usually The Answer

by Bill O'Donnell

PUT AWAY that wrecking bar! Save your budget! Sure, we know that bathroom is filthy and disgusting, and you're afraid to go in there barefoot. But you needn't rip it out and start from scratch. Even the most horrendous bathroom can be made shiny and sanitary, usually without the expense of new fixtures or tiles. We're going to use a rubber bucket, latex gloves, a scrub brush, and steel wool as our restoration tools -- along with a healthy measure of old-fashioned elbow grease!

Wall Tiles

IN MOST OLD HOUSES, bathroom tile was professionally installed by skilled masons and should last for many generations. The majority of tiles will be securely fixed to the wall; it's rare that you'll have to reset more than a few tiles. The first step is to clean any mold, mildew, and soap scum off the tile, so you can better appraise the situation.

ALMOST ANYTHING will clean glazed wall tile. To remove built-up scum, blobs of paint and caulk, and greasy dirt, methodically and gently scrape each tile with a single-edge razor in a holder. Then rinse with ammonia in water.

FOR HEAVY-DUTY cleaning of glazed wall tile, use a non-abrasive scouring agent (like Bon Ami or Ajax Liquid) with a sponge and hot water. Then thoroughly rinse off the scouring agent with lots of water. Wipe dry with a terrycloth towel.

FOR A SUPER-NEGLECTED glazed tile surface, the Ceramic Tile Institute recommends this four-step poultice method: First, coat the tile with an undiluted neutral soap (animal fat soap, for example). Allow to dry and stand for several hours. Next, mix additional soap with warm water, and wet down the tile. While still wet, sprinkle with scouring powder and scrub with a stiff brush. Rinse thoroughly with water, and dry with a terrycloth towel.

GROUT LINES will probably still be dark with mold and mildew. Household bleach kills these fungi. Mix bleach and hot water and apply to the grout with a stiff old toothbrush. Choose a dilution depending upon the degree of mildew, the amount of ventilation available, and your ability to breathe chlorine. A good solution is one part Clorox to three parts hot water, but you may have to tolerate a 1:1 mixture. A cup of trisodium phosphate (TSP) and 1/2 cup detergent added for every gallon of bleach solution will accelerate its action.

WHILE YOU'RE SCRUBBING mold and mildew off the grout, keep a dental pick, awl, or similar tool handy. As soon as you notice any loose grout, dig it out. It's easier to remove it now than to search for it later. After you've

thoroughly washed the tiles and removed all the loose grout, vacuum all the open joints left between the tiles. (Use the crevice attachment.) Loose bits of old grout will mar the finish of new grout.

Tile Repair

BEFORE REGROUTING areas of tile that need it, you have to replace any broken or missing tiles. Also check for any tiles that may be a little loose; subsequent movement of the tiles could spoil the appearance of your new grout.

MODERN GLUES and adhesives won't work well for tiles set in cement. A good material for resetting such tiles is Structolite. Mix the Structolite to a fairly thick consistency, so you can easily set the tile to the proper depth. After the Structolite sets up a little, but before it's completely hard, clean any excess material from between the joints.

NOW YOU'RE READY TO GROUT. (See the March '84 OHJ, and read the grout manufacturer's instructions for proper grouting techniques.)

Fixtures

OLD NEGLECTED bathroom fixtures can be especially grungy. Hard-water deposits, ground-in dirt, and rust stains make them appear unsalvageable. Worse, the porcelain finish may be scratched, gouged, or partially worn through. Damaged fixtures won't look as offensive after a good cleaning, so the first step is to remove dirt and stains.

SCRUB THE FIXTURES with Bon Ami, Liquid Ajax, or other non-abrasive cleanser and hot water. This will remove all the surface grime and



The prospect of sitting naked in this bathtub is enough to gross out anybody -- but even this mess can be brought back to life!

How To Play It Safe:

- NEVER mix bleach and ammonia! When mixed, the two produce toxic gases. The fumes from these gases are insidious and can be fatal.
- Fumes from bleach, ammonia, & other cleaning preparations can be very damaging when inhaled. ALWAYS provide ample ventilation when handling these cleansers. If this isn't possible, wear a close-fitting respirator rated for organic solvents.
- Bathroom cleansers and stain removers can be very rough on your skin, & can permanently damage your eyes. Rubber gloves and safety glasses or goggles will save much discomfort.
- Solvents like lacquer thinner and mineral spirits are highly flammable. Provide plenty of ventilation when using these materials, and never use them in combination with a power tool.
- Grout and silicone caulks can be very damaging to your eyes. Wear proper protective gear and clean your hands thoroughly after handling these products.
- Inhalation of grout can cause extreme discomfort in allergic or asthmatic people. Even if you're not allergic, it will burn like the devil if it gets in your nose. Wear a dust mask when using any cement-based product.

give you a clearer picture of the filth that remains. Follow with full-strength vinegar on hard-water deposits, and a thorough rinse.

FOR REALLY resilient, ground-in grime, you'll have to use a mildly abrasive cleaner like Ajax or Comet. Sprinkle the powder all over the fixtures, and wet with just enough water to form a thick paste. This acts as a poultice, bleaching the porcelain and drawing out stains. Allow to stand for several hours, keeping it moist. Then add some more cleanser and water, and scrub the dickens out of the sink, tub, or toilet with a stiff-bristle scrub brush. Rinse thoroughly with plenty of warm water.

AFTER YOU'VE USED the above-mentioned cleaning procedures, you may still be dissatisfied with the appearance of your bathroom fixtures. Abuse, repeated abrasive cleaning, or a constant drip-drip may have worn away some of the porcelain, permitting deep penetration of rust stains. Crazed or chipped enamel may have allowed dirt to work its way down into the iron or clay body underneath, turning the cracks or chips dirty brown. Often these problem areas can be cleaned, but some of the methods may be damaging to the already-worn porcelain. So when it's time to bring on the artillery, always test its destructiveness in a small inconspicuous area before proceeding.

THE MAJORITY of rust stains can be removed with readily available commercial products sold in most hardware stores. Stay away from the sodium hydroxide crystals or other caustics packaged as rust removers; we've yet to find one that works effectively on stains (although they will do a job on your nasal passages). Naval jelly, muriatic acid, and dilute phosphoric acid are all quite effective for removing stubborn rust stains. Any chemical that will remove rust deposits deserves special respect and appropriate care when handling. Also, these preparations are not to be poured all over your fixtures just before you take off for the weekend: You don't want to leave them on your porcelain one second longer than is necessary to remove the stain.

Resurfacing?

FIXTURES that have received an inordinate amount of use or abuse over the years may be rough, pitted, nicked, or heavily crazed. Once you've cleaned your bathroom fixtures, you must decide if you can tolerate these imperfections. Although many people have reported satisfactory results from professionally applied, urethane-based coatings, the new surface usually doesn't hold up for more than two to five years (less if the applicator was not meticulous about preparation). If you consider the fixture priceless and irreplaceable, it is possible to have the clay or iron base reheated in a kiln to accept a new porcelain finish. In most cases this is prohibitively expensive, though; it's cheaper to buy and install reproduction or salvaged fixtures.

OUR BEST ADVICE is to clean your fixtures thoroughly, then learn to love their minor imperfections and blemishes. A rough, pitted porcelain surface is a little harder to keep clean than a new one, but if you keep up with it, it's no big chore. If you can't tolerate the ancient appearance of your antique fixtures, replace them with suitable reproductions. (Check the OHJ Catalog for sources.)

Tile Floors

THE STANDARD SOLUTION for a dirty or damaged floor is to cover it with linoleum or vinyl tiles. This solution is temporary at best. Most of the time it's just as easy to clean and repair tile floors as it is to cover them up with whatever is on sale at the home center. Original tile floors are worth saving; not only are they attractive and historically appropriate, but they're also long wearing and, when properly repaired, watertight.

THE FIRST STEP in restoring a tile floor may be finding the darned thing. It's not unusual for the floor to be hidden under half a dozen layers of linoleum. Removing the offensive layers is usually no problem. Linoleum does not stay put very well once water has gotten underneath it, so if you can lift one corner, you may be able to roll the whole floor up in one sheet. If it resists, gentle prying with a wide-blade putty knife should do the trick.

IF THE LINOLEUM resists your efforts, try using a heat gun. The heat will penetrate the linoleum and soften the mastic (glue) that holds it down. If you move the heat gun along slowly, you should be able to lift the linoleum in small sections with a wide putty knife. A wallpaper steamer may also be used for this purpose. After the mastic cools, most of it can be removed from the tile by knocking it free with a putty knife, or scraping it off with a single-edge razor blade.

WHEN YOU FIRST EXAMINE your tile floor, you may consider covering it back up. Resist the temptation; after a good scrubbing you'll see that it's worth saving.

HERE'S THE PROCEDURE for cleaning a heavily stained and soiled tile floor:

1. Vacuum thoroughly, then remove surface dirt with a quick detergent-and-hot-water mopping.

2. Scrub the floor with scouring powder, hot water, and scrub brush. Use #00 steel wool wherever gummy deposits exist. Rinse well with water and repeat process on bad areas. This step should take at least an hour for a small bathroom.

3. Mix Clorox and hot water 50/50 and spread evenly over the floor. Let stand until it has evaporated. This will bleach the floor and fade deeply imbedded stains. (Bathroom floor tile is unglazed to keep it non-slippery -- but it does stain.) Rinse with clear water.

4. If necessary, scrub grout with a stiff old toothbrush dipped in muriatic acid. Be sure to wear goggles and rubber gloves, and provide adequate ventilation. Completely rinse muriatic acid off the grout immediately. Muriatic acid works by dissolving some of the grout, so it's important not to let it stand any longer than necessary.

IF STAINS AND DISCOLORATIONS remain after such a thorough cleaning, you may be able to remove them with a poultice; one that works well on stubborn stains in floor tile is made of lacquer thinner and corn starch. (Warning: Lacquer thinner is extremely flammable.) Pour lacquer thinner over a small section of the floor, and sprinkle corn starch on it. Mush together to form a wet paste. The corn starch draws the solvent up out of the tile, taking the stain with it. You'll see the snowy-white corn starch turn grey-brown as it absorbs the stain and dries. Pick up the dry powder with a wide putty knife and dispose of it.

REGROUTING may be necessary. Regrouting a floor is identical to grouting wall tiles -- actually it's a little easier because you're working on a horizontal surface. Be sure to follow the manufacturer's instructions for mixing and curing the grout.

CEMENT PATCHES may exist around toilets and tubs -- plumbers fixing a leak are generally unconcerned about the damage they do to tiles. Fortunately, insensitive patchwork is usually confined to inconspicuous areas behind fixtures. If the tiles and patch are approximately the same color, just paint false grout lines on the patch. If not, smooth the patch level with a cold chisel and paint in false tiles. Sure, close inspection will reveal your time-saving trick -- but few will notice at first glance.

Caulking

YOU NEED a flexible sealant around fixtures and in corners. Movement between fixtures and walls, and between tiles set in two different planes, will cause grout to fail in very short order.


BEFORE CAULKING, thoroughly clean the joint. Remove all loose grout, caulk, soap film, and mildew. Use an elastic, non-porous, high-quality sili-

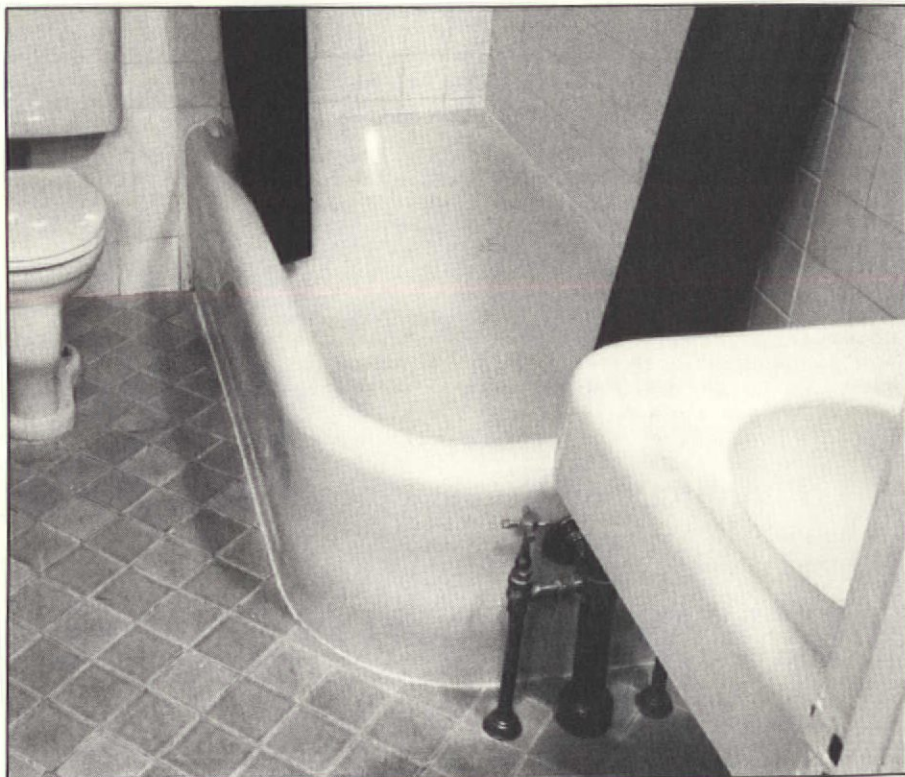
cone sealant from a major manufacturer. (Dow-Corning #784 White Fungicidal is one example.)

WHEN SEALING around a bathtub, first fill the tub with water, so the joint is at its maximum width. Apply the sealant by pushing the nozzle along the joint rather than pulling it. Dip your finger in water, and use it to smooth the bead. Be careful not to get the stuff near your eyes, and wash thoroughly after handling the sealant. Any blobs or drips can be cleaned up with a razor blade after the caulk has set.

Final Touches

CLEANLINESS goes a long way toward making an old bathroom look like a well-cared-for antique. There are also several low-cost things you can do to spruce it up a little. For instance, replacing that gawdy 1960s light fixture with something more suitable can make a tremendous difference. A bright shower curtain will draw your attention away from the minor nicks and stains left in the bathtub. If you use a pipe collar to cover that gaping hole where the water feed passes through the floor, you'll improve the appearance of the entire room.

THE IMPORTANT THING at this point is to look for low-cost measures that improve the general appearance of the bathroom. Painting the trim or stripping the door, replacing the broken cover plates, buying a new mirror or hanging a thick, colorful towel on a handsome towel rack will help the room a lot, yet may require less than \$20 worth of materials. 



Using only the techniques described in this article, the author transformed that nightmare shown on page 165 into this veritable work of art.

Electrical Risers & Feeders

UNLESS YOU ARE CONNECTING into an existing circuit, the first step in routing wiring is to bring power from the panel box in the basement to the floor on which you plan to work. Ideally, your house will contain unobstructed voids running from the basement to each floor above. If you take a little time to find those spaces now, you'll save a lot of work and aggravation when it's time to route the wire. Check for the existence of:

- **PIPE CHASES** -- Check plumbing to bathrooms, kitchens, and radiators. Waste pipes are vented to the roof, so they run the entire height of the building.
- **ABANDONED FORCED-AIR DUCTS** -- Houses that were once heated with hot air will have unused ducts running through the walls. In city row houses, these can usually be found in the brick common walls. Check for patches in the brick walls of your basement. If you're really lucky, the old hot-air registers will still exist in the rooms, eliminating the need for detective work.
- **DUMBWAITERS** -- Abandoned dumbwaiters are easy to find because of their large size. Re-opening a dumbwaiter will provide a beeline to the floor on which you're working. If your dumbwaiter is still functional, there should be ample space around it for you to run cable without interfering with its operation.

● **VENTILATION SHAFTS** -- Even though most ventilation shafts don't run all the way down to the basement, they are helpful for running wiring between upper floors.

● **VOIDS NEXT TO CHIMNEYS** -- The framing around interior chimneys frequently has ample space to run wiring.



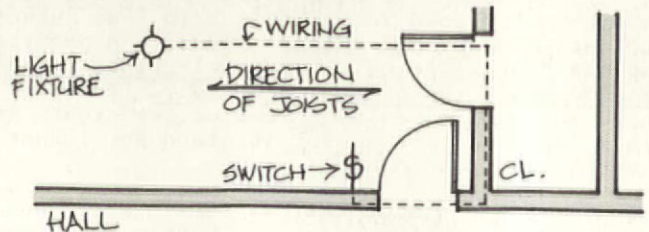
IF YOU can't find any vertical through-floor voids in your house, you'll have to bring wiring up one floor at a time, using the methods outlined below.

Planning And Preparation

ONCE YOU'VE BROUGHT a new circuit up from the basement or decided where to hook into an existing one, you'll route wiring to the exact location where the fixture or switch box will be added. We'll describe various ways to neatly circumvent obstacles -- but the first step is to carefully plan your project.

CONSIDER the type of framing the building has. If the house has balloon framing, vertical runs through walls will have fewer interruptions; a house with platform framing has plates and sills which impede vertical runs at

each ceiling and floor. Find out which way the joists run, and if they change direction anywhere. If the building is masonry, is the plaster directly on the brick, or are the walls furred out? You don't have to be an architect to successfully route wiring, but the more you know about your house's construction, the better off you'll be when deciding which path will offer the least resistance. (See the December 1980 OHJ for information on house-framing systems.)



NEXT CONSIDER what is above, below, and behind the area being wired. If there is a cellar, attic, or other unfinished space above or below, that is where to make your horizontal runs. If there are closet interiors, garages, or other unfinished spaces adjacent to the area being wired, take advantage of them for vertical runs. Neat patching is not critical in unfinished spaces. Also, look for mouldings that could be used to conceal wiring. Baseboards, window aprons, and other mouldings can be easily removed to route electrical cable behind them. When the mouldings are reinstalled, they conceal the wire without the need for plaster patching.

Tools

YOUR CABLE ROUTING tool kit should include:

FISH WIRE -- steel tape about 3/16 in. wide and 1/16 in. thick; also called a snake. Fish wire is flexible enough to go around corners, yet stiff enough not to buckle when being pushed through partitions. Get several pieces of varying lengths.

COLD CHISEL AND HAMMER -- for cutting holes in plaster.

KEYHOLE SAW -- for cutting lath.

POWER DRILL -- with carbide-tipped bits (for drilling in plaster), spade bits (for boring beams), and a bit extender.

PLASTER PATCHING MATERIALS -- to repair finished surfaces after the wire is routed.

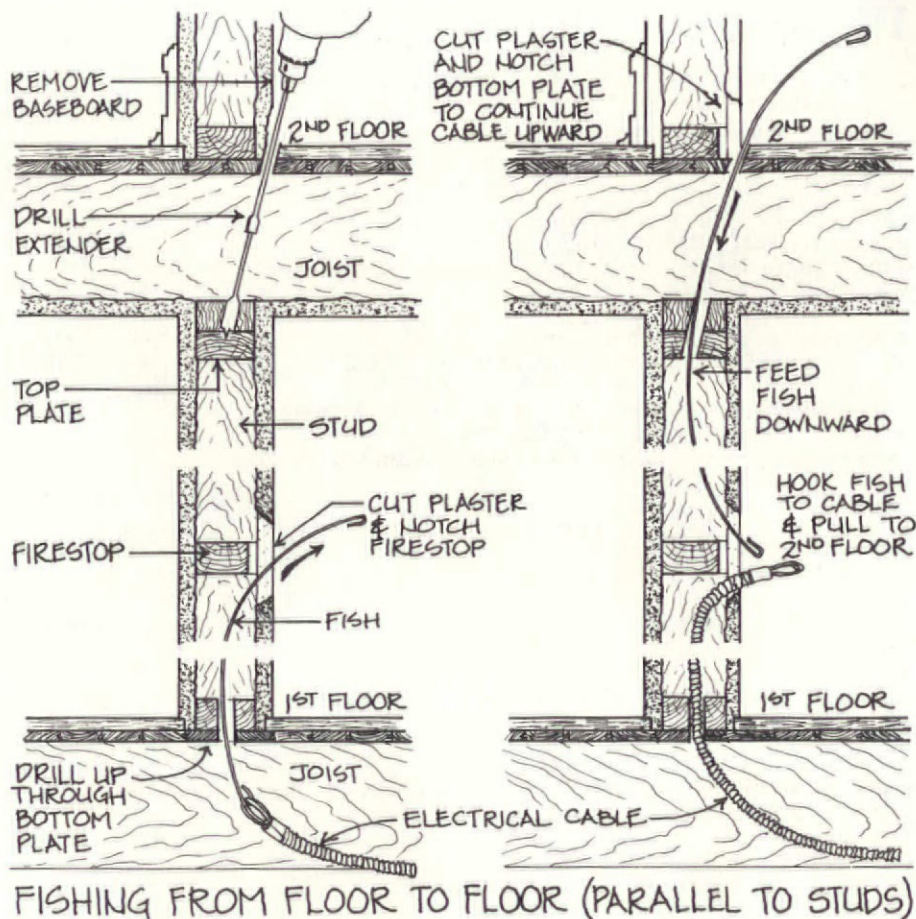
Running Wire

YOU'LL ROUTE WIRING either parallel to the studs or joists, or perpendicular to them. You must also be able to cross from a wall to a ceiling. Following are instructions for dealing with these three main conditions. If you adhere to these basic guidelines, you'll be able to conceal electrical cable with minimum disruption to finished surfaces.

Parallel To Studs

NEATLY CUT A HOLE in plaster where you plan to locate your switch, outlet box, or fixture; cut a second hole where the power source is located. Attach wire to loop on end of fish, and pull fish back through. A reverse bend on the end of the loop will keep the fish from getting snagged while being withdrawn.

TO RUN WIRE FROM one floor to another, start by removing the baseboard on the upper floor. Use a bit extender and spade bit to bore a hole through the top plate in the partition wall of the floor below. Then, neatly cut a hole in the plaster wall about six inches from the ceiling of the lower floor, or at the firestop if one exists. Insert your fish through the hole in the plate, and pass it to the hole in the wall of the floor below. Attach the wire to the fish and pull up to the floor above. Cut a hole at the bottom of the top wall so you can continue to run the cable up. Now notch the floor plate on the upper floor and staple the wire into the notch. The re-installed baseboard will conceal most of the damage.



FISHING FROM FLOOR TO FLOOR (PARALLEL TO STUDS)

Perpendicular To Studs

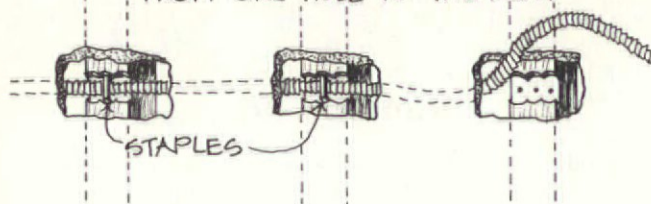
CUT SMALL HOLE IN PLASTER AT EACH STUD OR JOIST



NOTCH STUD OR JOIST JUST DEEP ENOUGH TO KEEP ELECTRICAL CABLE BELOW SURFACE OF PLASTER



FEED CABLE INSIDE WALL OR CEILING FROM ONE HOLE TO THE NEXT



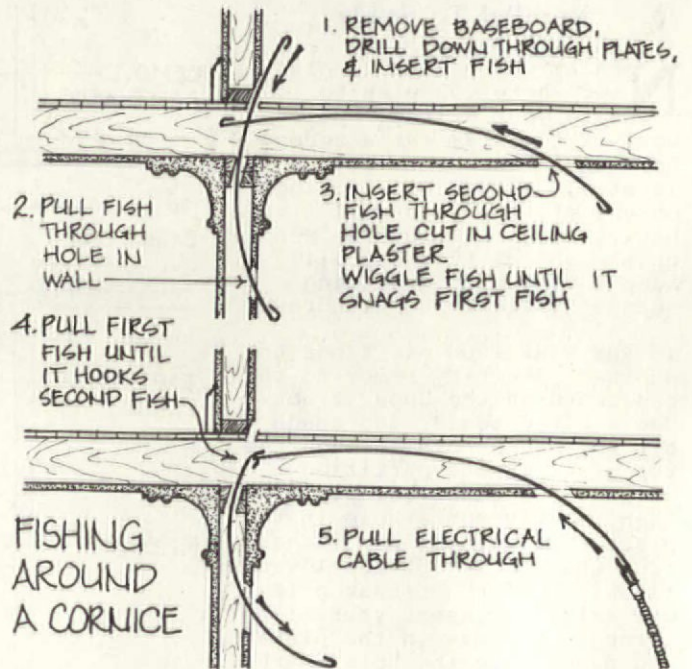
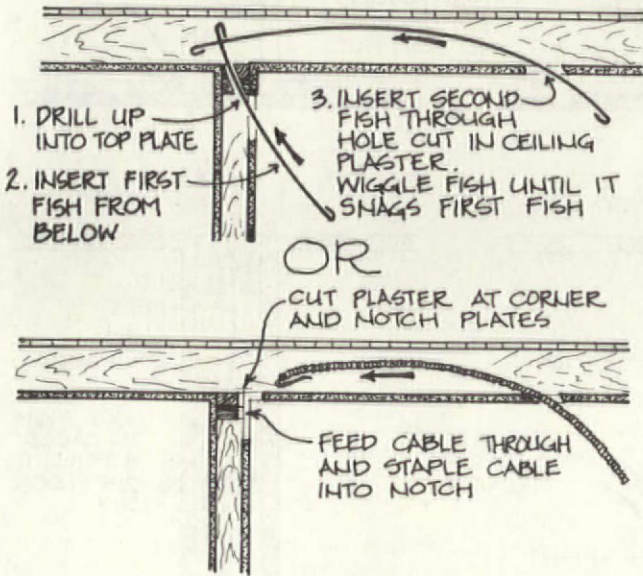
FISHING ACROSS JOISTS OR STUDS

OCCASIONALLY, you'll have to run wire across the framing members within a wall or ceiling. On walls this can be done behind the baseboard. You can bring the wire down to the baseboard with a simple vertical run, carve a channel in the plaster behind the baseboard, notch the studs, string the wire across, and run the wire back up with another simple vertical run. When you're finished, most of the mess is covered by the baseboard.

IF YOU CAN'T RUN WIRE horizontally behind the baseboard or other concealing moulding, or if you're running wire across the joists in a ceiling, cut a small hole in the plaster at each stud. Notch the studs or joists, and fish the cable one section at a time across the wall or ceiling. This also applies when you encounter solid blocking or firestops while running parallel with studs or joists.

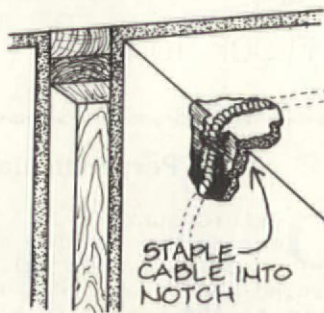
WHILE RUNNING HORIZONTALLY across a wall, you may encounter a door, window, or other obstacle. If you hit a door, you can remove the casing and run the wire between the jamb and framing studs. Spacer blocks between the jamb and stud may have to be notched. With windows, you can remove the interior casing, run the wire down under the apron, and back up the other side. (See the June 1985 OHJ for trim-removal techniques.) If the original plasterer did a meticulous job, you may have to cut channels in the plaster under the wood trim.

FISHING AROUND A CORNER



Wall-To-Ceiling Connection

IF YOU'RE RUNNING wire from a wall switch to a ceiling fixture, there are two ways to round the corner at the ceiling wall connection. If there is no ornamental plaster work to go around, you can simply cut a hole in the wall and ceiling at the corner. Pull the wire through, cut notch in plate and staple wire in place, and patch the plaster.



IF YOU HAVE TO AVOID cutting holes at the corners because of an ornamental plaster cornice, you can use the

two-fish method to round the corner. It takes time and patience, but not as much as repairing ornate plasterwork. The procedure is as follows:

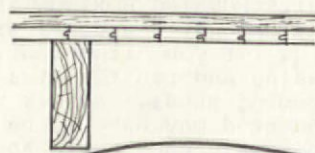
1. CUT holes in plaster on flat parts of wall and ceiling.
2. REMOVE baseboard on floor above ceiling and drill through plate with spade bit on an extender.
3. PUSH a long fish down through hole in plate and work through the hole in plaster wall.
4. INSERT a second fish through the hole in ceiling and push it through until it contacts first fish.
5. WORK fish #2 back and forth until it snags fish #1. This step will require some patience.
6. WITHDRAW ceiling fish until wall fish appears at ceiling opening.
7. ATTACH wire to fish and pull through as usual.

... And A Few Fishing Tips

* FISH have a pronounced curve in them because they are stored rolled up. You can use this to your advantage. If the fish gets stuck on an obstacle, just withdraw it a bit, turn it over, and press on. The end of the fish will now rest against the opposite surface and bypass the obstruction.



CURL CARRIES FISH INTO OBSTACLE



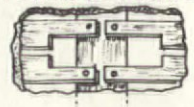
TURNING FISH OVER PUTS HOOK AGAINST OPPOSITE SURFACE

* HELPERS are perhaps your most useful resource when fishing wire. It's definitely a two-person job, especially when you're going between floors.

* SOMETIMES, try as you may, you won't be able to get the fish around an obstacle. After you've spent a reasonable amount of time struggling with the fish, open a small hole in the plaster at the point where the fish is hung up. There's no point in getting frustrated and angry for two hours, just to save an hour's worth of plaster repair.

* WHEN you're notching studs or joists, you should try to avoid breaking any lath. Careful work with a key-hole saw and chisel will allow you to remove two half-sections of lath; allowing plenty of room to pass cable, while maintaining the integrity of the lath framework.

CUT LATH TO MAINTAIN NAILING



Supporting Your Old-House Obsession Owning An Inn Or B&B

by Shirley Maxwell

THERE WAS A TIME, before the advent of the plastic highway palace, when front yards in America's towns and cities blossomed with helpful signs directed at passers-through. "Tourist Home," they said in large and welcoming, sometimes neon, letters. Or "Guest House." Or, with admirable abruptness, "Vacancy." Behind each sign, more often than not, was a commodious old house and a landlady with more roof than people to put under it or money to fix it with. She gave road-weary travelers a clean bed and a warm breakfast; they gave her a small but agreeable income and a bit of company.

THE SIGNS are mostly gone now, but the bed-and-breakfast concept is as deeply entrenched as ever -- with important differences. For one thing, the "landlady" these days may well be a young professional couple in search of an alternate lifestyle (or a tax shelter). The commodious old house, helped on by the income from paying guests, has probably never looked spiffier. And the service? Well, it's not for nothing that B&B hosts read all those gourmet magazines.

VISITORS, far from having just popped in off the road, are likely to have made reservations weeks in advance, through one of nearly 200 local, regional, and national reservation services. They may have selected their lodgings on the basis of a host/house profile in one of the dozens of recently published bed-and-breakfast directories, or they may have followed a lead in the "Country Inns" or "Bed & Breakfast" section of a favorite periodical (like The Old-House Journal).

AND ALTHOUGH B&B rates generally run 30% to 40% less than those at good motels in the same area, they aren't always cheap. Prices for deluxe accommodations may outstrip those at nearby motels.

MONEY STILL MATTERS, according to Patricia Wilson, president of the American Bed & Breakfast Association, but it may be overshadowed by the desire for personalized hospitality and travel options tailored to specific interests. B&Bs appeal to senior citizens, singles, couples (married and unmarried and not necessarily of opposite sexes), business travelers, pleasure seekers, the well-to-do, and the short-of-the-ready. Even with the current U.S. supply standing at close to 11,000 B&Bs --

mostly small, at-home operations -- there appears little danger of a glut in the market. All across the country the demand is growing for the blend of comfort, economy, and bonhomie which only a flesh-and-blood host in an honest-to-goodness home can deliver.

AS TRAVELERS THEMSELVES, old-house owners find B&Bs a great way to avoid orange-plastic burn-out, to stay in (and learn from) thoughtfully restored, vintage houses, to share restoration war stories with kindred spirits, and, sometimes, to save a little money.

MORE AND MORE, they're also learning to turn their own expensive habits into part-time wage earners by sharing them with strangers. Opening a one- or two-room B&B in your own house, the experts say, is almost as easy as putting up an out-of-town cousin for the weekend. It demands a relatively low level of time commitment, virtually no capital, and very little inconvenience. It requires only a clean, comfortable spare room or two, an attractive house in a suitable location, and enough of your own time, energy, and good will to greet and care for guests enthusiastically.

OPENING a bed-and-breakfast inn, however, is quite another story -- one that many old-house owners find too intriguing to ignore. Inn-keeping is a full-time business, calling for a heavy dose of capitalization, an addiction to hard labor, and, for an estimated 75% of those



Gibson Hall, built in 1832, was acquired by a group of Washington, D.C., investors in 1983. In the heart of Virginia's hunt country, the heavily renovated inn provides such up-scale amenities as queen-size beds, skylights, and private baths with sunken tubs and jacuzzis -- a far cry from the down-the-hall facilities of most home-style bed-and-breakfasts. A small mortgage, relatively low interest rates, and many investors put the inn in a better position than most to withstand high renovation costs and inevitable seasonal lags in rental income.

who succumb to its allure, a large and steady source of outside income.

WHETHER it's a small inn or a private home, "bed and breakfast" implies a comfortable bed and a memorable breakfast, both for a single price. A private bath is a bonus, not a necessity. A gregarious, well-informed host (or more frequently, hostess) who takes pains to make guests feel right at home -- only better -- is the final fillip.

THERE ARE BASIC DISTINCTIONS between a simple "bed and breakfast" and a "bed-and-breakfast inn." Generally, a B&B is in a private home with fewer than four guest rooms, which are rented only occasionally. An inn usually has more rooms to rent, and the aim is to keep them constantly filled, at least during a defined rental season. An inn may include a restaurant. B&Bs have "hosts"; inns have "innkeepers." Innkeepers are professionals, committed to making a living, or at least a reasonable profit, from their rentals. Most private-home bed-and-breakfast hosts cherish their amateur standing and hope, at most, to pay the property taxes or part of the kid's college expenses from their B&B income.

Hosting

IF YOUR HOUSE is nice enough for the fussier members of your family, our sources say, hosting costs should be minimal. ("Don't spend a penny!" insists Eleanor Chastain, creator of Washington, D.C.'s Sweet Dreams & Toast Reservation Service.) You don't have to add bathrooms, renovate the kitchen, or wallpaper the bedrooms. You don't even have to buy new sheets. You do, however, have to provide a high level of old-fashioned, spit-and-polish cleanliness and order, and you should be prepared to offer -- in person -- a tasty, nicely served, home-cooked breakfast.

UNLIKE A MOTEL, a B&B doesn't have to be open for business every day of the year, nor does it have to take in every traveler who happens by. It can be "full up" when the hosts need a rest or when the family comes home for the holidays. Many hosts even manage full-time jobs away from home. But the more often you say yes to guests, the more likely you are to be called again -- and the more profitable your hosting is likely to be.

SALLY REGER of Charlottesville, Virginia's Guesthouses, Inc., confesses that although she lists about a hundred hosts, she relies mostly on 20 to 30 regulars, "homebodies" she has learned to count on. Similarly, Ellie Chastain recites the virtues of one of her favorite hostesses, 75-year-old Camille Bullock, who owns a Victorian rowhouse in a popular uptown neighborhood:

"She's a delightful person with a wonderful house, she's in a perfect location, and she's always willing to take guests."

CAMILLE BULLOCK thrives on the hustle-bustle of hosting and obviously enjoys her guests, many of whom are business travelers. But what really sold her on opening her house and her collection of Oriental bibelots and antiques to overnight visitors was the chance to defray some of the costs of owning property in one of America's most expensive cities.

DEPENDING on what you bring to it, the financial returns of hosting can range from pin money to a genuine second income. AB&BA's Patricia Wilson estimates that 95% of all private-home B&Bs bring in less than \$1500 a year. But, she notes, there is nothing to stop an energetic host in a prime location from grossing several times that amount.

ASIDE FROM AVAILABILITY, accessibility is the key to profitable bed-and-breakfasting. Like a successful restaurant, a successful B&B requires a good location -- in this case a safe, convenient neighborhood in an area with a real need for transient rooms. That might be a college town, a restored village, a big city, a beach or ski resort, near a major hospital or a corporate or industrial site, or on a working farm or dude ranch.

Getting Going

THE IMPACT of home-operated B&Bs on their neighborhoods is usually so slight that communities have only recently begun to regulate them. Most small B&Bs fall into a category called "customary home operations," according to Hostkit, a treasure trove of information and advice prepared for prospective hosts by AB&BA. Local officials may think of



Mrs. Camille Bullock, shown here with some of her prize Oriental memorabilia, followed a neighbor's lead into bed-and-breakfast hosting in Washington, D.C., and now has only one regret about her venture: "Why didn't she tell me about it sooner?"

B&Bs as restaurants, hotels, boarding houses -- almost anything but the quiet, occasional activity you are contemplating. So it's important to make sure that they understand what you have in mind.

TALK WITH your local zoning authorities. You may need a business license or a zoning variance, and you should expect regular, if infrequent, visits from state or local health inspectors. Although most B&Bs are paragons of cleanliness compared to the hygienic nightmares inspectors face in their daily restaurant rounds, you may have to meet special kitchen requirements. Serving complimentary cocktails should present no problems; selling alcoholic beverages in any form certainly would. Thoughtful parking provisions for your guests can help ward off complaints in crowded urban neighborhoods. Ask your lawyer or tax consultant about the tax implications of income and expenses.



The living room of John and Rosemary Garton's Black River Inn -- "In order to maintain the original patina of the floors, we make all guests remove their shoes at the door (winter and bad weather only!)."

The Role Of The RSO

ALTHOUGH BOTH inns and B&Bs use reservation-service organizations, the benefits of membership are probably more critical for the latter. RSOs are clearinghouses that, for a modest annual fee and 15% to 30% of room receipts, screen hosts and guests, thereby as-

uring a measure of quality and safety on both sides. They also foster compatibility in expectations about rates and accommodations, and in attitudes toward children, pets, smoking, and shared baths. They can explain general guidelines for guest behavior, so that your visitors know in advance, for example, just when, how, and how much you expect to be paid, as well as when they should arrive and when it's time to go. RSOs often handle part or all of the financial arrangements, and supply guests with accurate directions to your house.

ONE OF THE MOST USEFUL SERVICES of a good RSO is to coordinate marketing and publicity for its members. This is of particular value to beginning hosts and innkeepers, who have no track record to encourage word-of-mouth advertising, no budget for paid ads, and no time for promoting in person. RSOs can even protect the privacy of the host while publicizing the B&B through their listings. And although they should never be substituted for your own lawyer, accountant, or tax consultant, RSOs often can help with general information about zoning, health, and tax considerations.

SHOP AROUND before you choose an RSO. Check RSO lists in some of the publications noted here, and look under the Bed-And-Breakfast heading in your local yellow pages. Call as many as possible. The level of professionalism varies widely, and one of the first clues to how effectively an organization will represent you lies in the way it answers (or, depressingly often, fails to answer) its phone.

HOW MANY member hosts does it have? What is the nature of its clientele? Does it offer ongoing support activities (such as host meetings, which encourage the exchange of information and support on common problems)? How large is the geographical area served? A small, local organization works well for some people, whereas others benefit from exposure



Mrs. Bullock's sun porch is a favorite breakfast spot for guests.



The 1835 Black River Inn is Federal on the outside and Victorian on the inside — the result of a mid-19th-century modernization (which also gave the house the first indoor plumbing in Ludlow, Vermont). In their restoration of the interior, owners Rosemary

and John Garton chose to retain most of the 1860s changes. "To most of our guests, being able to spend a little time in an earlier era makes their stay at Black River Inn special for them as well as for us."

to a larger market. You may want to join one of each type. Above all, ask for references from hosts and guests, and check them out. A comprehensive, regularly updated list of RSOs nationwide can be obtained from Sweet Dreams & Toast, Inc., P.O. Box 4835-0035, Washington, DC 20008 (\$3.00).

TWO EXCELLENT SOURCES of guidance in setting up a B&B operation are: Hostkit, available from the American Bed And Breakfast Association, P.O. Box 23294, Washington, DC 20026 (\$15.00); and the preface to Bed And Breakfast USA by Betty Rundbeck and Nancy Kramer, available from the Tourist House Association of America, R.D. 2, Box 355A, Greentown, PA 18426 (\$7.95, plus \$1 fourth-class postage). Both organizations publish newsletters and directories in which members are listed for free but only by specific request. They also serve as clearinghouses for information as well as advocates for the B&B industry.

Innkeeping

JUST A COUPLE OF YEARS AGO, Amy and Craig DeRemer moved with their daughter Kate to an old brick house in the Virginia hunt-country town of Leesburg, where they started a bed-and-breakfast inn they call the Norris

House. Last year, Warren Topelius left his job as a government economist to work full-time on the renovation of Gibson Hall, a six-room inn he and seven friends have since opened in Upperville, Virginia, a horse village an hour from Washington. About the same time, California physician John Shaw set up his Shaw House Inn in the Pacific coastal town of Cambria near Hearst Castle. And in Ludlow, Vermont, Rosemary Krimbel and John Garton began welcoming skiers to their Black River Inn.

ALL OF THESE NEW INNKEEPERS are confident, energetic souls willing to invest heavily in time, money, and personality to get their dreams on the road. None of them admits to any regrets about doing it, although most of them say they could write a book about their experiences. (A couple of them might actually do that.) Here's a recap of their advice:

- **LOCATION COMES FIRST.** Find the right place, then the right house at the right price. Don't be put off by a reasonable amount of competition. Remember that often "one inn feeds another."
- **DON'T UNDERESTIMATE THE JOB AT HAND.** Inns are complex business ventures with implications that reach deep and wide into your personal and financial resources. To succeed, you'll need an abundance of:

- 1) start-up capital (much more than your highest early estimates).
- 2) income from a reliable source apart from the inn, to see you through seasonal lags and unexpected financial crises.
- 3) time for pre-opening preparations (far more than you now believe).
- 4) help, both before and after you open, from friends, family, paid and unpaid workers.
- 5) persistence, especially during the shake-down period while your market is becoming established.


● **EARLY IN YOUR PLANNING**, round up the best advisors you can find. Look for people who have some experience in old houses and/or inns. You'll need:

- 1) a good lawyer
- 2) a good accountant
- 3) a good general contractor
- 4) a successful fellow inn-keeper, whom you'll pay to serve as a consultant.

● **SLEEP AROUND.** Visit other inns as a paying guest. It can be the best way to savor a sightseeing vacation, try out a potential home town, and test your will to acquire and live in an old house (or to renew your commitment to the one you already own). Many a renovation-torn marriage might have perished under the weight of its own plaster dust but for a timely escape



Amy and Craig DeRemer's Norris House, in Leesburg, Virginia, was built in 1806 and Victorianized late in the 19th century. Although the DeRemers have full-time jobs an hour's commute away, they still manage to prepare breakfast for their guests. On weekends, they can join their visitors for quiche and conversation. In this photo, Amy is at the far end of the table; Craig (back to camera) sits opposite her.

to the sanity -- and the sanitation -- of a well-restored inn. This is your chance to see first-hand how others handle the exigencies of maintenance, rehabilitation, restoration, and decoration. And it's far and away the best means for gathering ideas for your own bed-and-breakfast inn. 



The DeRemers' daughter Kate is a willing partner in the Norris House operation. (Kate's move to the Leesburg hostelry was considerably eased when she and twelve friends were allowed to take over the house for a memorable Halloween slumber-party celebration of her thirteenth birthday.)

SHIRLEY MAXWELL is a principal in the historic preservation consulting firm of Massey Maxwell Associates, based in Strasburg, Virginia. She and her husband James C. Massey have written for OHJ before -- and they both love to stay at inns!

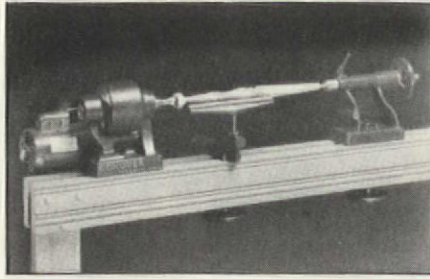
UPDATE ON THE OHJ GUIDE TO INNS AND B&BS

In the January-February 1985 OHJ we asked readers to write us about your favorite inns and B&Bs. We've since sent detailed questionnaires to the places you've recommended, as well as to our own in-house list of about 1,000 inns. The response has been amazing! There are over 400 inns and B&Bs that qualify for listing in our book: Their owners are subscribers who'd welcome other members of the OHJ family -- and who'd love to share restoration tales.

Unlike other guides, ours will focus on the history and architecture of the houses (and will also include the basic guidebook information). Watch for our publication announcement next spring!



Long-Bed Wood Lathe



Finally! Someone — Conover Woodcraft Specialties, to be precise — has developed an AFFORDABLE, heavy-duty, long-bed wood lathe. If you've ever tried to get wooden porch columns turned to match your old ones, you know just how important this is. Very few millworks have wood lathes with beds long enough to turn porch columns, especially 6-x-6-in. ones (and if they do, chances are the company is so big they're not interested in turning just a few).

Conover supplies beautifully designed cast-iron lathe parts; you supply the timber for the bed. (Wooden beds have a springiness that takes some of the shock out of woodturning.) All you need are two straight timbers, free of cup and wind (1-3/4 to 2 in. thick and 5-3/4 to 6-1/4 in. wide). They find that Baltic Birch, a 3/4-in. thick, 13-ply plywood that comes from the Soviet Union in 5-foot square sheets, can be laminated together to produce a very good bed. Lumberyard 2x6s can be used to put the lathe up on the job site, and then discarded after the project.

Backyard business opportunity? We know of several fellows in Utah who got together and built a backyard woodturning shop (with two old long-bed lathes). For four or five years they've been snowed under with business, turning porch columns, balusters, and spindles for restoration projects — without even advertising! They're able to match old columns, working from drawings or even old photos to turn items more

economically than larger commercial shops can. There's a need across the country for this type of service, and a few jobs could pay for the lathe.

The 16-in. lathe can turn porch columns or small bowls; you can even drill through the head stock via a special cup center. The lathe comes with headstock, tailstock, 6-in. and 12-in. tool rest, spur and cup centers, knock-out bar, a manual (including plans for bed construction), and Yellow Poplar bed planks to make a 45-in. lathe bed. The price is \$895, shipped freight collect. To get a copy of their latest catalog send \$1 to Conover Woodcraft Specialties, Dept. OHJ, 18125 Madison Rd., Parkman, Ohio 44080. (216) 548-3481.

Finish-Repair Kit

Our friends at Woodcraft Supply are constantly coming up with new tools and products to help old-house owners. Their latest boon is a handy kit for repairing scratches, nicks, and burn marks on wooden furniture. Developed by professional refinishers, the kit includes illustrated instructions, five basic dye powders (for matching oak, walnut, pine, teak, and mahogany), which are mixed to any desired color, neutral filler stick, mixer finish and tray, camel hair brush, brush cleaner, steel wool, sandpaper, and cleaning cloth. You get all the tools and information you need to make professional-quality repairs on wood or formica. The Wood Repair and Touch-up Kit sells for \$14.95 ppd. from Woodcraft Supply Corp., Dept. OHJ, 41 Atlantic Ave., P.O. Box 4000, Woburn, MA 01888. (617) 935-5860. And be sure to get their main catalog (\$3 refundable with order) or the free supplement.



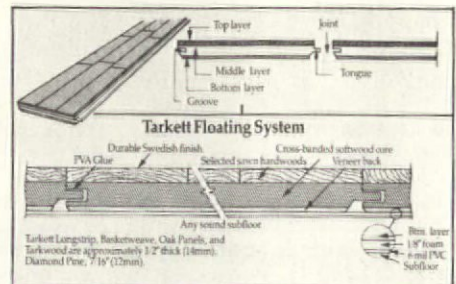
Wide-Pine Flooring

Seasoned wide-pine flooring or panelling are available from Carlisle Restoration Lumber in widths from 14 to 21 in., for \$2.25 per sq. ft. Their floorboards can be milled to 7/8- or 1-in. thickness, or they can custom mill to match your floor. Carlisle also offers wide oak boards in widths from 5 to 10 in. at \$3.50 per sq. ft.; ship-lapped pine clapboards for \$1.25 per sq. ft.



Each shipment includes a handy brochure that explains how to install and maintain the flooring and panelling. They prefer Minwax Flooring Stains (either Early American or Puritan Pine) diluted 50% with turpentine, followed by two coats of semigloss polyurethane. Tremont 10-penny cut- or wrought-head flooring nails are recommended for securely anchoring the floor boards. For more information and a free brochure contact: Carlisle Restoration Lumber, Dept. OHJ, Rt. 123, Stoddard, NH 03464. (603) 446-3937.

Fumed-Oak Flooring



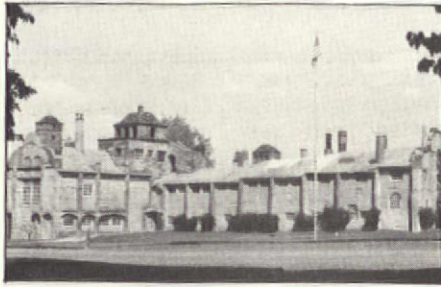
Harris-Tarkett offers a Swedish wood-flooring system, designed for do-it-yourself installation. We especially like their fumed-oak flooring (a finish common to Craftsman-style furniture & Bungalows), as well as the availability of wide-plank pine flooring.

An unusual feature of the 1/2-in.-thick, Longstrip Plank flooring system is that it's free floating. The flooring isn't glued or nailed down; it simply rests on the subfloor. The floorboards fit snugly together, using tongue-&-groove joints and woodworking glue. Unlike conventional wood flooring, Tarkett's comes with a 1/8-in. rigid-foam insulation laminated to it. This reduces noise between floors (often a problem in old houses) & makes it more resilient. There's a 1/4- to 1/2-in. space allowed around the perimeter of the floor at the walls, which is covered with baseboard trim.

About the only potential drawback we could see for old houses is that the substrate must be level to within 1/16th of an inch within a 10-ft. radius.

The Longstrip Plank flooring ranges in cost from \$4 to \$5.50 per square foot, depending on the type of wood. For a free brochure on this and other flooring systems, contact Harris-Tarkett, Dept. OHJ, 333 East Maple St., Johnson City, TN 37605. (615) 928-3122.

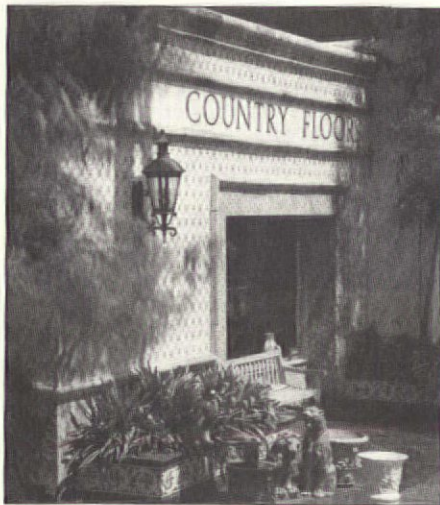
Moravian Tile & Pottery



The Moravian Pottery and Tile Works produces tiles almost exactly as they did in 1900. The company's founder, Harry C. Mercer, wanted to preserve the American handicrafts which he saw being lost to machines. Today, Moravian's decorative tiles, mosaics, sconces, borders, and quarry tiles are produced by a reproduction system that matches Mercer's originals right down to the glaze color.

Just about everything in the Moravian catalog is appropriate for a Craftsman house or Bungalow. Especially noteworthy are the tile designs available for fireplace surrounds and hearths: Other relief tiles & mosaics depict nature, history, or the world of Arts & Crafts. The

Ceramic Tile Catalog

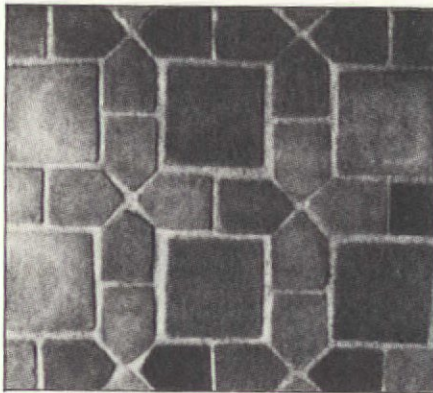


Hand-painted, decorative, solid-color, and terra-cotta floor and wall tiles are available from Portugal, France, Italy, Spain, England, Holland, Finland, Mexico, Peru, and the U.S.A. There are even antique tiles from Portugal, England, and Holland. Country Floors has made a special effort to get many of their tiles produced in selected colorways, designs, or as exact reproductions of antique tiles. These include the Chelsea, a Victorian English wall tile with floral designs. The Giralda is a Spanish wall tile matching the tiles found around the openings of turn-of-the-century fireplaces; it has matching

Moravian staff frequently assists buyers in working out designs, so the tiles can be used to their best advantage.

They also have an excellent selection of quarry-tile patterns for counter tops, floors, & hearths, as well as a collection of decorative borders. Decorative tiles (4x4) sell for about \$5.20 each; quarry-field tiles, about \$6. Larger pictorial mosaics, originally designed for use in floors (but ideal for placement in walls), sell for around \$60.

Quarry tiles sometimes had their exposed surfaces wiped with dirty, black motor oil before they were laid, to give



half- and full-border tiles which somewhat resemble Lincrusta wallcovering.

Norman Karlson was a professional photographer back in the '60s. His photos for a home magazine caught some European tiles in the background, which triggered a tremendous nationwide response from people who wanted the tiles. Thus began Country Floors, which has grown from his New York basement to a firm with four branches, representatives across the country, and one of the finest selections of decorative ceramic tiles we've ever seen. To illustrate them, they've just released a beautiful full-color catalog.

For bathroom and kitchen wainscoting, there's Amathyste, which has a white glaze over a dark clay body; it has matching ogee and bead tiles for borders top and bottom. The Coloratura is a handmade American tile, one of the first to offer Art Deco borders in a wide variety of colors, trim tiles, and even matching sink basins. You can also order personalized tile name plaques and house numbers.

Tiles range in price from \$1.40 to \$20 or more per square foot. For more information, send for a free color brochure, \$2 for a 16-page color accessories catalog, or \$10 for the full-color, 96-page catalog. Also ask for the address of the nearest showroom. Country Floors, Inc., Dept. OHJ, 300 E. 61 Street, New York, NY 10021. (212) 758-7414.

them an aged 'patina.' Once laid & fully cured, the tiles were sealed with a mixture of 3 parts turpentine to 1 part boiled linseed oil. This was allowed to soak in, and then the excess was wiped off.

Moravian is open to the public seven days a week, from 10 AM to 5 PM, with tours given on the half hour. For their color catalog, send \$6 to Moravian Pottery and Tile Works, Dept. OHJ, Swamp Road, Doylestown, PA 18901. (215) 345-6722.

Wiring & Lighting History



If you've ever searched for information on early electric lighting fixtures or the wiring techniques commonly used in old buildings, you probably didn't find very much; practically nothing exists in print. Max Ferro and Melissa Cook of the Preservation Partnership in conjunction with the AFC/A Nortek Co. (makers of armored electrical cable), have produced a new publication that's been sorely needed for years. *Electric Wiring and Lighting in Historic American Buildings, Guidelines for Restoration and Rehabilitation Projects* has 102 pages of useful (if somewhat dry), well illustrated information on wiring and lighting.

The book examines wire, insulation, and wiring systems from 1880 up to the present, pinpointing some of the problems of re-wiring historic buildings. It also covers lighting, including a chronology of lighting fixtures from the 1880s to the present. Preservationists will read this book from cover to cover, but homeowners will also find it interesting and useful (especially its illustrated section of the styles and dates of electric lighting fixtures).

For your copy send \$5 plus \$1.50 for shipping to AFC/A Nortek Co., Dept. OHJ, 55 Samuel Barnett Blvd., New Bedford, MA 02745. (617) 998-1131. also ask for their free brochure on Nortek Armored cable.





Alas, Poor Slate

TWENTY-FIVE YEARS ago, when my slate roof needed patching, the roofers I hired recommended installing asphalt shingles nailed directly over the slate.



I went with this recommendation, as it was the least expensive alternative at the time.

NOW THE ASPHALT shingles need to be replaced. My roofer tells me that the asphalt shingles and the slate must be removed, and plywood installed as a base for new asphalt shingles.

THIS SOUNDS EXPENSIVE. Is there any way to install a second layer of asphalt shingles without removing the old shingles or slate?

--Leonard Golding Cranbury, N.J.

YOU SHOULD NEVER apply a third layer of roofing. It doesn't provide a sound nailing surface, untraceable leaks often develop, the roof might not take the weight, and the finished product will look messy. You'll have to have the present roofing removed.

IF YOU'D HAD the slate roof repaired before, it might have cost you a little more, but your roof wouldn't be troubling you now. Most often, a slate roof leaks because of missing slates or bad flashing. These problems usually can be repaired by a roofing contractor familiar with slate roofs.

Old-House Wall Insulation

I WANT TO insulate the walls of my 1870s farm house, but I don't want to destroy the walls in the process. I've heard that insulating the walls of an old house causes the paint on the outside of the house to peel. What's the best way to insulate my walls?

--Josephine Elsen Wheaton, Ill.

THERE'S NO good way to do it. If you insulate the exterior walls of your house, you'll have to have a continuous vapor barrier on the inside of the walls; otherwise, the paint on the outside of the house will peel, as you mentioned. (Your wall framing could rot, too.) If you don't want to rip out all your plaster and install a plastic or foil vapor barrier, you'll have to paint your interior walls with a vapor barrier paint. If this paint fails, your vapor barrier fails with it.

YOU COULD INSTALL insulating foam panels on the inside of the walls. They're highly flammable, though, so you'd have to cover them with wallboard. Do this, and your walls get about an inch thicker -- you'd have a terrible time trimming around windows, doors and electrical outlets.

CONCENTRATE on tightening, not insulating the walls of the house. Caulk open joints on the inside of your exterior walls (around baseboards, window and door frames, outlets, etc.), and weatherstrip all your windows and doors. These low-tech, inexpensive, resource-efficient measures are the best way to hold down heating costs in an old house.

Stained Bathroom Fixtures

WHAT CAN I DO about stains and worn spots in my old clawfoot tub and pedestal sink? I've tried (unsuccessfully) an array of bathroom cleaners on the stains; also, water pools in worn-down areas around the drains of both fixtures. Are there products I can use to (a) build up the worn-down areas, and (b) refinish the stained areas?

--Dorothy Kann Alameda, Cal.

YOU CAN BUY products, or hire contractors, that claim to do both things. The bad news: To our knowledge, even the best jobs don't last. Porcelain "refinishing" is nothing more than a patch-and-paint job; it looks fine for a while, then starts to chip, bubble, and pop off. These repairs generally don't last over two years, and neither the products nor the contractors come cheap. If you can't live with the fixtures the way they are, buy reproduction fixtures -- they'll be cheaper (and look better) in the long run.

Green Goo And You

MY 1905 HOUSE was carpeted wall-to-wall in the '40s, and a green foam was used for padding. This padding has since become a green goo that's stuck all over the beautiful parquet floor. It isn't hard enough to sand off or soft enough to scrape off without damaging the floor. Is there some type of solvent that will remove the goo without damaging the floor?

--Jolene Orr Asbury Park, N.J.

IF YOU WORK CAREFULLY, you can remove the bulk of the goo by getting a putty knife under it and scraping; it'll peel away in big chunks. The sticky leftovers can be removed with mineral spirits and 0000 steel wool. (On stubborn areas, use lacquer thinner instead.) Make sure the room is well ventilated when you work with these flammable liquids.

General interest questions from subscribers will be answered in print. The Editors can't promise to reply to all questions personally—but we try. Send your questions with sketches or photos to Questions Editor, The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

Peeling Ceiling Got You Reeling?

HAVE YOU ever faced: (1) A ceiling that keeps peeling down to bare plaster, no matter how many times you scrape and paint it; (2) A surface that causes freshly applied latex paint to peel off in ribbons; (3) A ceiling or wall paint that resists stripping by either heat or chemicals? The culprit is usually calcimine paint.

CALCIMINE WAS POPULAR for ceilings (and walls) in the 19th and early 20th centuries. Made from whiting (chalk), glue size, tinting color, and water, it created a beautiful silky finish. Calcimine was water washable so the old coat could be removed before a fresh coat was applied. The lines of the decorative plaster never became blurred under paint buildup.

AS READY-MIXED oil paints took the place of older preparations, it sometimes happened that a coat of oil paint was applied over unwashed calcimine. Not good, because calcimine forms a relatively weak bond with the plaster. As paint layers build up over the years, the calcimine will pull away, peeling all the paint layers with it.

WATER -- not heat or chemicals -- is what removes calcimine. If the calcimine isn't covered with oil paint, you can scrub it off with sponges and hot water. (A half cup of TSP speeds the cleaning.) If the calcimine is covered by a moisture-proof layer of paint, you've got a tougher problem. Try steam. Using a rented wallpaper steamer, start at the edges of a peeled spot. As the calcimine loosens, scrape with a putty knife. Continue working at the edges until stripping is completed.

THEN WASH the surface thoroughly with hot water to remove all traces of calcimine. Just to be safe, your first coat should be an alkyd primer, rather than latex.

It Pays To Use Industrial-Quality Tools When You Have A Lot Of Stripping To Do

HEAT TOOLS soften paint so you can scrape it off with a putty knife. With a little practice, you can lift long strips of paint in one continuous motion. The stripped paint solidifies into crispy flakes, which can be easily swept or vacuumed up — unlike the messy slime you get from chemical strippers.

Heat stripping works best for thick layers of paint on top of varnish; the varnish acts like a releasing agent. Heat is NOT recommended

for removing shellac or varnish — use chemical strippers instead. Heat tools will remove about 98% of the paint; a one-coat clean-up with chemical stripper takes off paint residue plus any underlying shellac or varnish.

There's a big difference in heat tools. Most hardware stores only carry plastic "homeowner-grade" heat guns. The two heat tools below have proved best in tests conducted by the OHJ editors.

THE HG-501 HEAT GUN

Most rugged heat gun anywhere!



The red, all-metal Master HG-501 is the original paint stripping heat gun. Over 10,000 have been purchased by OHJ readers since 1976; it's a rugged industrial tool with a *proven track record!* The success of the HG-501 has led several manufacturers to come out with "homeowner-grade" versions in hardware stores. But based on independent tests by *The Old-House Journal* and *Family Handyman*, the HG-501 does the best job and lasts the longest. The all-metal HG-501 operates at 500-750 F. (higher temperatures can possibly volatilize the lead in old paints). It has a rugged, die-cast aluminum body, and draws 15 amps at 120 volts.

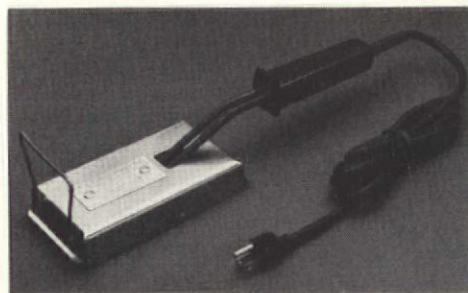
The HG-501 is the most flexible heat tool; it'll strip paint from any surface. It's especially valuable on mouldings and carved work, where you want to push heat down into recesses. The HG-501 pays for itself very quickly; its price (\$77.95) is about the same as 3½ gallons of good chemical paint remover. So if you have a lot of stripping to do, and you want the most rugged, long-lasting tool, choose the heat gun that has been stripping paint in old houses since 1976: The original, all-metal Master HG-501.

THE HEAT PLATE

Ideal for broad, flat surfaces

The Heat Plate is the best tool for stripping broad flat surfaces, such as clapboards, door panels, baseboards, etc. It has a wide-area electric heating coil that heats about 12 sq. in. at a time by radiation. (The heat gun, by contrast, has a blower that pushes hot air against the paint.) The Heat Plate is light (only 1½ lb.), making it easier to hold for long periods than the heat gun.

The Heat Plate has sturdy all-metal construction and no moving parts, so it's virtually maintenance-free. The Heat Plate is safer than a propane torch or heat gun to use around hollow partitions, such as cornices, walls, etc. (Hollow spaces often contain insulation, animal nests, and other combustible trash that could be ignited by a flame or hot-air stream.) The Heat Plate draws 7 amps at 120 volts, and heats paint to 550-800 F. It costs about half as much as the heat gun, so if you have a lot of flat surfaces to strip, the Heat Plate is the most economical tool. Of course, having *both* tools on hand makes most jobs go faster.



Both heat tools come with 4 pages of operating instructions and 2 pages of safety data compiled by the OHJ editors. *The Old-House Journal* is the only stripping tool supplier that

provides full details on how to avoid lead poisoning and other hazards of paint stripping. See Order Form at the back of this issue for details on ordering both tools.



FOR SALE

METAL WALL TILE, green, 5 in. x 5 in., 168 pieces, c. 1935. Never used, in original cartons. Also, black trim tile. C. Hybl, 1239 Home Ave., Berwyn, IL 60402.

2 CHANDELIERS, ornate crystal, lead glass prisms, etched glass globes. 4 ft. tall, 42 in. circumference, c. 1870-1880. SASE for pictures. Victorian bed & dresser, library table, oak kitchen cabinet, chifferobes, marble sink, door hinges & knobs, 1870-1880. Todd Thompson, 9 Sedgwick Pl., Richmond, IN 47374. (317) 966-2819.

SHELF BRACKETS, Art Deco & Arts & Crafts inspired, for slate, marble, glass, wood, etc. Load-bearing all-steel construction. SASE for styles available, ordering information. Restoration or reproduction available. New England Tool Co., PO Box 30, Chester, NY 10918.



GOTHIC PANELS, carved oak, 66 in. H at top spire, 25 in. across bottom. G.R. Richter, 1212 Mohawk Ln., St. Joseph, MI 49085. (616) 983-5287, after 5 P.M.

SOLID WALNUT BUFFET, c. 1850, 49 L x 37 H x 19 D. Rose marble top, 2 drawers (one divided for silver), 2 doors below, each with shelf. Drawers & panelled doors faced with burl walnut. Perfect cond. \$650 firm. Picture on request. Marion Swann, Rt. 1, Box 288-F, Hughesville, MD 20637.

BARN BOARDS, large quantity, naturally weathered cypress. 12 ft. L, 6 in., 8 in., and 10 in. widths, 1 in. thick. Clean, in good cond. Delivery possible for large orders. (215) 869-2207; 388-7621, ext. 31.

STEAM RADIATORS, many sizes, ornamental and plain. Detroit, MI (313) 833-8115.

CLAWFOOT BATHTUB, cast-iron, needs work. \$100. Bevelled-glass door pane, c. 1850, 1 1/4 in. bevel, 36 in. x 65 in. Name price. Perfect cond. Will deliver in NY metro area for nominal fee. Also, period hardcover novels, 1900-1945. (718) 565-0012, anytime.

OAK SHINGLES, hand-split. For authenticity, durability, & beauty the best roofing material for log houses & old barns. Also oak pales for fencing. J. Don Rogers, Woodruff, SC 29388. (803) 877-0538.

EXTERIOR SHUTTERS, louvered, 7 pairs, 15 1/4 in. x 58 in. David Morrissey, 17 Lover's Lane, Medway, MA 02053. (617) 533-8185.

ART DECO BUFFET, solid quarter-sawn English oak. Completely restored. 3 center drawers with carved details. 2-peDESTal base. \$300. (601) 863-2007, evs.

2 PEDESTAL LAVATORIES, good cond., old. \$125 each. Mrs. McDaniel, PO Box 86, Menard, TX 76859.

WOOD VENETIAN BLINDS, 2 pairs, 30 in. x 70 in. Have one coat of paint. \$25 each. (215) 732-1571, evenings before 9 P.M.



PEN & INK RENDERINGS of your home or business. Professionally done renderings, like styles seen in OHJ. Suitable for reproduction on stationery, brochures. Willems, 731 Josephine Circle, Green Bay, WI 54301. (414) 468-7228.

1902 BEEBE KITCHEN RANGE, cast iron, coal burning. 5 plates, 2 ovens, 2 warming ovens, white porcelain knobs on doors, clean outs. Approx. dimensions: 54 in. L, 32 in. H, 30 in. D. Simon Herbert, 10 Dock Rd., Barrytown, NY 12507. (914) 758-6881.

12 HIGH-BACK OAK CHAIRS on metal swivel base. These chairs were a set of jury chairs from Old Lake County Court House. (312) 680-9489.

WOOD/COAL COOK STOVE. Enamel, good condition. Estate brand. (301) 833-5989.

ROLLTOP DESKS, reproduction, oak desks, double pedestal. 60 in. L x 33 in. D x 50 in. H. \$3500. 66 in. L x 33 in. D x 50 in. H. \$3800. Send \$3 + SASE for photos. Architectural Antiques, 1583 Bank St., Ottawa, Ontario, Canada. K1H 723. (613) 526-1818.

RED CLAY ROOF TILES, approx. 7 - 8 square with ridge tiles & end caps. Price negotiable. Picture available. 1043 St. Paul, Rochester, NY 14621. (716) 454-5331.

1928 WEDGEWOOD STOVE, rare double oven with 6 gas burners & broiler. Mint cond. \$350. San Francisco. (415) 453-4314. Ask for Ron.

EVERYTHING for a complete antique broom-making shop (or the craft-show circuit). Winder, sewing vise, cleaner, needles, extra parts, all in good working cond. \$700. H. Don Smith, Rt. 1, Box 168, White Post, VA 22663. (703) 837-1483.

OLD HOUSE PARTS. Quantity of exterior shutters, several sizes, iron gates & fencing, gas & electric light fixtures, old gas ranges, other items to recreate the charm your kitchen had 60 years ago. Sunny & Sentimental Old Things, 3940 Spring Grove Ave., Cincinnati, OH 45223. (513) 541-7776.

GLENWOOD GOLD MEDAL STOVE, gas/wood combination, rare beige & brown porcelain, mint cond. \$1800. Leslie & Neil Hoss, Box 13, Amenia, NY 12501. (914) 373-9780 after 6 P.M.

CURTAINS, heavy velvet Victorian (c. 1860), with tie backs, 8 windows. \$100 per window. Collection of rare Art Nouveau drapes, 7 windows total. \$1000 for lot. 4-arm gasolier, Beaux Arts Louis XVI \$800. R. Santi, 15 Sherman St., Newport, RI 02840. (401) 849-7765.

VICTORIAN MANTEL. \$50. Porch balusters, 1 1/2 in. L, turned, approx. 45. \$75. 175 ft. 1800 period trim, 90 ft. 1900 period trim. \$150 for all. Pair spool beds, late 19th-century. \$200. (201) 439-3529, evs. EST.

BEDROOM SET, Victorian Cottage, 3-piece, pine, sleigh bed. \$550. Love seat & matching chair. \$450. Clawfoot Bathtub. \$75. L. Avery, RFD, Fair Haven, VT 05743. (802) 265-4492.

1740 SALT BOX house, disassembled, and stored in 2 trailers, ready to go! 42 ft. x 28 ft. x 27 ft. Includes beams, joists, oak flooring, cedar clapboards, shelving, panelling, staircase, doors, hardware. Plans & schematics for reassembly. \$35,000. B. Parsons, 790 Farmington Ave., Farmington, CT 06032. (203) 674-8161.

3 MATCHING FP, Victorian, matching black & gold, complete. \$300 each. Large pine blanket chest. \$200. Formal 10-piece dining room set, 80 years old, exc. cond. \$1800. Old railroad pot belly stove. \$200. Ron, (609) 894-4791.

RESTORATION SERVICES

ARCHISTORY: Historical research, property research, National Register nominations, Tax Act certification applications, & photographic documentation. Janet Averill, Box 221, Keswick, VA 22947. (804) 293-3863.

RESTORATION SPECIALIST, master carpenter, experienced in all phases of restoration & carpentry. R. Weaver. (315) 724-9065. (212) 242-4843, collect.

EXPERT HELP for old-house owners & owners-to-be. Our professional architectural & preservation services can help you deal with your old house. Restoration & remodeling design, research, technical & historical assistance, & more. Allen Charles Hill, AIA, 25 Englewood Rd., Winchester, MA 01890. (617) 729-0748.

WOOD MOULDING KNIVES MADE for Belsaw type planer moulders. Reproduce your antique wood mouldings. Send accurate drawing or wood sample for price quote. Fly cutter to work in lathe or drill press to reproduce head blocks. Wanager Custom Knives, 536 E. B Ave., Kingman, KS 67068. (316) 532-5391.

SLATE & TILE ROOFING, custom copper work, metal fabrication, concrete shingles, restoration work, carpentry rehab work, much work in Chicago area. Bob Smith Slate & Tile Roofing, Sparta, WI. (608) 269-6808. In Chicago, (312) 238-2113.

APPRAISAL SERVICE. Notarized evaluations in all areas antiques & collectibles for estate, insurance, etc. Send photo, description, & \$10 per item. Richard Schutt Investments, 4146 Marlane Dr., Toledo, OH 43606.

VICTORIAN MILLWORK. Custom latticework, porch & balcony rails, and wood turning. Pete Holly, 3111 2nd Ave. S., Minneapolis, MN 55408. (612) 824-2333.

HAUNTED OLD HOUSE? For \$37.50 receive listing of late 19th century & turn-of-century occupants of house. Give all pertinent available information: Street address, county, previous owners, heads of families, (if available). Send S.A.E. for information sheet on other research services available. Boulton's Research, 128 Central Ave., SI, NY 10301.

CANADIAN BUILDING SURVEYORS provide building and structural surveys & other information on old houses & all types of buildings in Canada. Assistance & advice for U.S. investors & buyers in Canada. Brochure. Chartered Surveyors, 7665 Kennedy Rd., PO Box 46, Milliken, Ontario, Canada, L0H 1K0. (416) 474-4747.

HOMESTEAD CHIMNEY restoration services. We clean, evaluate, repair, & reline chimneys. Specialize in PermaFlu Chimney Relining. It seals without major reconstruction. Surpasses UL 103; recognized by BOCA. Lifetime guarantee. Free booklet. Homestead Chimney, PO Box 5182, Clinton, NJ 08809. (201) 735-7708.

FREE ADS FOR SUBSCRIBERS

Classified ads are FREE for current subscribers. The ads are subject to editorial selection and space availability. They are limited to one-of-a-kind opportunities and small lot sales. Standard commercial products are NOT eligible.

Free ads are limited to a maximum of 50 words. The only payment is your current OHJ mailing label to verify your subscriber status. Photos of items for sale are also printed free—space permitting. Just submit a clear black & white photograph along with your ad copy.

The deadline for ads is on the 5th, two months before the issue date. For example, ads for the December issue are due by the 5th of October.

Write: Emporium Editor, Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

REAL ESTATE

QUINCY, IL — Turn-of-century farmhouse on 2 acres. 5 BR, country kitchen, open-beamed family room, out-buildings, shade & fruit trees. Country setting near architecturally significant small city. 2 hours upriver from St. Louis. Great place to live. \$65,000. N. Hare, Rt. 5, Box 116, Quincy, IL 62301. (217) 223-3586.

JIM THORPE, PA — Former church (1856) in historic district. Good cond., superb woodwork & stained-glass windows (one probably Tiffany). Currently used for day-care center & offices. \$46,500. Mieke Hupkes, Bill Rehig R.E., Palmerton, PA (215) 826-4822.

FLORIDA — B&B, Mediterranean style mansion (c. 1926) in Venice. Nominated to Nat'l Register. Quaint rooms & efficiency with large LR & solarium/breakfast room, garden pool by Banyon tree. Walk to beaches, golf, restaurants, shopping. \$199,000 with exc. terms. Bob Clark, 519 S. Harbor Dr., Venice, FL 33595.



PICONNING, MI — 1890 Victorian, 15 rooms, attic, basement, gas furnace, 2 FP, 2 baths, good cond. Tool-house, garage. ¼-acre yard. Soon to be designated historic property. In small Lake Huron town. PO Box 117, Piconning, MI 48650.

DELMONT, PA — 1830s. These old townhouses are restored outside with most or all old features still available for inside restoration. Over 6000 sq.ft. would make wonderful B&B up, 3 to 4 shops down. Still has 12-ft. brick oven, big FP in summer kitchen. Or try an unusual restaurant. \$135,000. M. Oesterling, Coldwell-Banker. (412) 468-6102; 327-1044.

SHORT HILLS, NY Nat'l Register, "Hartshorn," c. 1910, a magnificent firestone house. On acre of lush, private property with pool & verandah. Classic architectural details. Convenient NYC commute. \$685,000. Color brochure. Karen Hedges, Brown-Fowler, Realtors. (201) 273-0400.

STATEN ISLAND, NY — 1880s farmhouse. 2-storey, large walk-up attic, wraparound porch, oak floors, formal DR with tin ceiling, 1½ baths, 75 x 90 fenced yard on tree-lined, dead end street. Few blocks from commuter buses & train, near everything. Desirable area. \$146,000. (718) 979-7069.

SPRINGFIELD, OH — Bookwalter House, Nat'l Register home in quaint historic district. French mansard style, 2 upstairs apartments. Stenciled parlor ceiling, oak panelled kitchen ceiling with lighted stained glass, rough 3-storey carriage house. 18 rooms. \$85,000. R.W. Larimore, 611 S. Fountain Ave., Springfield, OH 45506. (513) 322-6909.



PULASKI, TN — 1876 Victorian. 2400 sq.ft., partially restored. 2-acre lot in city, partly wooded. Yellow poplar construction. 6 rooms, 11-ft.-wide hallway, 6 FP. Separate building converted to apartment suitable to live in while completing restoration. Could be used as guest house or workshop. (615) 363-6280.



PONTIAC, MI — Oliver J. Beaudette House. Nat'l Reg. C. 1914, fine cond. Prairie style. 22 rooms, 4 FP, 3rd-floor billiard room, beautiful tile, marble, & woodwork throughout. Heated 4-car carriage house with apartment. ½-acre lot on Pontiac's finest boulevard. Private residence of 3rd owner, zoned res./commercial office. \$98,500. (313) 334-6466; 456-0487.

NEWARK, DE — 1842 large brick stucco house, 42 ft. x 30 ft. 1½ baths, 12 rooms, + 2 in annex, deep well, several FP, modern wiring & plumbing. DE Heritage House on 7.5 acres. Adjoining farmland available. (703) 354-9020.

MONTAUK, NY — Country home secluded yet only 15 min. walk to village. Built in 1927 by carpenter for family. Cedar shingle siding & roof. Two 2-BR apts. income. Views of lake & ocean. Ideal summer/retirement. New steam/oil, w/b FP. \$220,000. Taxes \$904 annually. Fact sheet available. (212) 772-1963, eves.

SHIPPENSBURG, PA — Elegant Queen Anne home in superior neighborhood. 16 rooms, 3 baths, quality woodwork, hardwood floors, decorative hardware. 3 working FP. Spacious corner lot with circular drive. 2-storey garage with 4-room apartment. \$150,000. Owner. (717) 532-6628.

NEW RIVER CANYON, WV — 10-room, 5-BR Victorian in good, mostly original cond. on 50+ wooded acres. Interesting property hx, several income possibilities or lovely country home. 4 hrs. D.C. Can carry second mortgage. 115 N. Coffee Ave., Douglas, GA 31533.

PISCATAWAY, NJ — Federal center-hall, c. 1830, 1762 kitchen wing. Near major hwy's & corporate offices, but on tree-lined 1-acre. 5 BR, 2 parlors, 2 baths. Original woodwork, mantels, etc. 95% intact, ready to occupy. \$159,900. Wayne Daniels, Historic House Specialist, Siegel-Griesmeyer Realty. (201) 469-2800.

MEETINGS & EVENTS

REHAB FAIR 85, Nov. 16 & 17, Albany, NY. Regional marketplace of renovation ideas for older buildings. Exhibitors are invited to submit applications for juried show: master craftsmen, manufacturers, suppliers, etc., sensitive to preservation of historic buildings. Historic Albany Foundation, 44 Central Avenue, Albany, NY 12206. (518) 438-5203.

CANDLELIGHT TOURS: Fall House & Garden tours in historic Charleston, SC. Oct. 3 to Nov. 2. Choose from 16 walking tours, a leisurely cruise on Charleston Harbor, or a festive Champagne Soiree. Some tours include brief seminars on history, decorative arts, or Charleston folklore. Preservation Society of Charleston, PO Box 521, Charleston, SC 29402. (803) 722-4630.

BOOKS & PUBLICATIONS

NOW THAT YOU'VE RESTORED your house, restore your kitchen collection with a collection of Victorian recipes & pantry secrets. Hand-bound, \$3.95 + \$.75 postage. Ca-Ron, 206 E. Iroquois, Kentland, IN 47951.

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HELP! Send \$1 to help save Harmony, PA Nat'l Historic Landmark District not protected from destruction. Tax-deductible donations go to purchase 1809 museum & other endangered buildings. Harmony Museum Building Fund, Box 524, Harmony, PA 16037.

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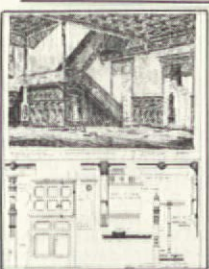
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The Old-House Bookshop

- OLD HOUSE WOODWORK RESTORATION — This is the first book we've found that deals exclusively with restoring architectural woodwork. It's filled with practical do-it-yourself advice & detailed step-by-step instructions, with a generous selection of photos explaining each phase of the various tasks. The author is a skilled restorationist, & has written the best information of any book we know on stripping paint from wood and then selecting a finish. If you're going to start working on your floors, staircases, siding, trim, doors, etc., this is the book you need. 200 pages. Softcover. \$15.45.



- PLASTERING SKILLS — This textbook was written to teach apprentice plasterers the basic skills of the wet-plastering trade, from setting lath to ornamental plaster. Although acknowledged as the best book in its field, it went out of print 10 years ago. But now it's available again, in this special limited edition published exclusively for OHJ. If you want to re-create 10 feet of missing plaster, or need to replaster a wall, here's the how-to book for you. 543 pages. Softcover. \$24.45.



- LATE VICTORIAN INTERIORS AND INTERIOR DETAILS — This reprint edition of the rare 1882 book by architect William B. Tuthill is for anyone who owns a Victorian house ca. 1875-1905 — or who loves late Victorian architecture. It features drawings of 360 individual interior details, from a single bracket to an entire dining room, making it an invaluable reference tool for recreating period woodwork. It also includes designs by 15 Victorian architects, & 16 pages of original advertisements. 96 pages. Jumbo 10-x-13-inch format. Softcover. \$12.45.

- VICTORIAN ARCHITECTURE — Two volumes of Victorian architectural details & designs are in this single reprint edition: A.J. Bicknell's *Detail, Cottage & Constructive Architecture* (1873) & W.T. Comstock's *Modern Architectural Designs & Details* (1881). Use its hundreds of illustrations to build interior & exterior woodwork, re-create wall stencil patterns, make additions — just as 19th-century carpenters used it for design ideas. 192 pages. Jumbo 10-x-13-in. format. Softcover. \$16.45.

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- BINDERS — Brown vinyl binders embossed with the OHJ logo. Holds a year's worth of individual issues. \$6.75 each.

The Strip Shop

There's a big difference in heat tools. Most hardware stores carry only plastic, "homeowner-grade" heat guns. The two heat tools below have proved best in tests conducted by the OHJ editors. Whether you're stripping clapboards, shingles, interior woodwork, trim, or furniture, they'll remove 98% of the paint. (A one-coat clean-up with chemical stripper removes paint residue plus any underlying shellac or varnish.)

- The original, red, all-metal Master HG-501 — \$77.95
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The Right Stuff For Every Old House

IS YOUR HOUSE missing parts? We've never known an old house that didn't need something -- if not clapboards or mantels, then at least hardware or lighting fixtures. You can spend hours (or days) making phone calls or driving around for some elusive item. Everybody tells you the thing "just isn't made anymore," but the modern substitute (if one exists) is out of the question. So you keep looking, and your frustration mounts.

FOR OVER TWELVE YEARS, OHJ has been watching the marketplace grow side-by-side with restoration awareness. The number of companies making period reproductions has grown by leaps and bounds. "Survival" products (items that never stopped being made) are out there, too, as are architectural antiques dealers who collect and sell old-house parts. But you have to know where to look; most of these special companies are small and scattered throughout the country. We've put every source we know into the new OHJ Buyer's Guide Catalog -- the most comprehensive and reliable list of companies supplying products and services for restoration.

THIS 1986 EDITION, just published, is completely updated. We spent the past five months contacting each and every company on our master list, verifying their product lines, addresses, and phone numbers; seeking news; weeding out the inappropriate stuff. (Even the companies listed in previous editions were contacted: It's amazing how many move, or add new items -- or even go out of business.) The result is a hand-picked list of 1,416 firms that cater to the old-house owner and professional restorer. And 89 of these companies have never appeared in any previous edition of our Catalog.

BESIDES LISTING RESTORATION PRODUCTS that have become almost prosaic (like tin ceilings and brass faucets), the Catalog will also tell you which quarry is still open and supplying red roofing slate, and who's importing Lincrusta-Walton (the real thing!) from England, and who still makes a built-in ironing board, and what twelve companies still make wooden columns, and even who's making light bulbs with teats.

Here Are Just Some Of The Listings:

Gingerbread Trim
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Clawfoot Tubs
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Stained & Etched Glass
Parquet Flooring
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Silk Lampshades
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WE'VE IMPROVED the format of The OHJ Catalog this year, so it's much easier to use. Here are the major sections:

SECTION I: The Indexes. An extensive alphabetical index of every product and service in the book is right up front. Because of our meticulous cross-referencing, you can look up exactly what you need and get the right page number for that product. We've also included an index of companies by state and city, so you can find suppliers nearby.



SECTION II: Product & Service Directory. This is the bulk of the book. In the 600 product categories, look up the product or service you need; you'll find the names of the companies supplying that and related items.



SECTION III: Company Directory. The back of the book is an easy-to-use alphabetical listing of all 1,416 companies, accompanied by the complete mailing address and phone number of each, plus a short description of their product lines, information on their brochures, and details on how you can buy from them. (Most companies listed sell by mail or through small distributors nationwide, so you can do business with them no matter where you live.)

THERE ARE ALSO display advertisements that give additional specific information on 286 companies, with illustrations of their products. It's like having a restoration products show-in-print available to you all year long.

IF YOU AND YOUR OLD HOUSE need anything, the OHJ Catalog tells you how many choices you really have! Use the coupon below or the Order Form opposite to get your copy -- for \$10.95 ppd. (\$13.95 to non-subscribers), you can know all we know about where-to-find-it.

YES! I want to receive the new 1986 edition of The Old-House Journal Buyer's Guide Catalog. I am an OHJ subscriber; enclosed is a check for \$10.95 (non-subscriber price, \$13.95).

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THEY SAY TWO WRONGS don't make a right. But two rights can make a wrong! This pair of post-Victorian houses have been grafted together into an office building. In old neighborhoods, adaptive reuse is sometimes an economic necessity. But there are tried-and-true architectural guidelines for successful conversions -- standards this job ignored.

IT'S AN "OFF-THE-SHELF" remodelling, wherein standardized modern elements are used to create a pre-packaged facade. No thought was given to the original houses; the new windows and substitute siding are slap-in, slap-on solutions. So is the ever-popular phoney Colonial symbolism: the oversized "carriage lamp," the undersized balustrade, the odd lit-

tle door with its broken pediment. All proportion has gone awry. The relationship of the new to the old is downright bizarre! Look at those massive hipped roofs hovering over the characterless united facade.

SHOULDN'T A PLACE OF BUSINESS seek to impress? In our opinion, this building invites either ridicule or a sad sigh. That such a remodeling is acceptable is a disturbing reminder of America's unfortunate ignorance about architecture. This isn't a one-of-a-kind remodeling; subscriber William B. Lees of Topeka, Kansas, wrote that "there are several like this in Topeka. I wish I could send these buildings rather than just sending pictures, because I sure am tired of looking at them."



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